**VICTORIA DEBLASIO**
**on**
**Celeste Ivory's *floccus***

Nature and environments work hand in hand with one another. Nature creates humans, humans create their own environments, ending with humans – in some capacity – interacting with nature. It's a prevailing universal order; an ebb and flow of actions and reactions. It's the type of synergy that we choose to have that ultimately shapes the way that we mesh with the world around us. However, it's when we become fully conscious of this, just like in most social situations that we begin to manipulate and twist nature and our environments, causing irreparable damage and borderline chaos. This isn't something normally discussed, but Celeste Ivory's solo show *Floccus* unapologetically put it in front of the viewers face to facilitate a dialogue about what exactly it is to have a relationship with nature – both in a progressive and degenerative way.
So, what happens in the process of building relationship with natural spaces? Sometimes it's subtle, like walking and kicking up the dirt under your shoe. But Celeste made sure to take out the comfortability of subtlety to showcase these relationships in a very visceral and palpable way. Photographs inside of SOUP unveiled a group surrounded by both natural and synthetic fibers – different forms of wools, yarns and ropes. They were free to do what they wished with the materials given to them by Celeste; wrapping, weaving and interlocking themselves into the space around them, creating their own environment inside of the environment already established. It's this showcase of the interplay of organic versus man-made that makes her work very tongue-in-cheek. Viewers are met with physical representation of our manipulation of nature – the intrusion of space by foreign bodies exploiting natural resources. Taking what has been produced by nature and utilizing it for our own benefits, in this case weaving together what could be a shelter but also an ensnarement. By giving the group total freedom with the material, Celeste has given truth and voice to how volatile even the smallest actions have on what's around us.

Material is the essence of *Floccus*. Celeste skillfully repurposed and manifested pieces accentuating the allure of natural substances. A large hand-woven tapestry draped the walls with finely arranged details showcasing a timeline of her process and the materials themselves. Found object mobiles consisting of a bicycle wheel,

Spanish moss, branches, among other elements swayed effortlessly in the end gallery of SOUP; powerful materials commanding a presence and showing the agency that nature has over the reclamation of manufactured objects. Celeste managed to give a voice to inanimate materials, aiding in solidifying a platform to prove themselves as integral and meaningful; things overlooked gaining a sense of importance to whomever stopped to spend some time with them.

*Floccus* truly exemplified the beauty and unyielding force of natural spaces. Leaving SOUP on that first Friday, I felt an innate sense of appreciation for what it was that I saw and I thank Celeste for giving me a new perspective on something that I have, on so many occasions, taken for granted.

Thank you Victoria.

Sincerely,

SOUP experimental